

## SPECULATION CENTERED IN BEAUTY: THE CORE OF INTRODUCTION TO ROMANTICISM AS REFLECTED FROM JIBONANONDO

DASH' PSYCHE

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### Abstract

*Romanticism, an idolatrous doctrine for life, looks deeply committed to harsh realities of life to idealize them aesthetically. As it faces hard realities of life, it has a creative grasp of integrated concepts and so seeds and brings up speculation, sensibility, sensibilities, meditation, and the like to transfigure the structure of realities for a beautiful look in them. But speculation brought up in beauty, it seems logical, deserves the credit to introduce first to Romanticism and only then other innermost convictions of psyche start exercising in life. Jibonanondo Dash, a modern Bengali poet, partakes of the activities of the soil which has especially been prepared for planting the seeds of beauty in life. His speculations centered in beauty prior to other workings of the psyche to idealize realities of life make it possible to get into Romanticism.*

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### INTRODUCTION

Romanticism, deeply rooted in numerous identifications, works with a warm worship in J. Dash, one of the most speculative poets in not only Bengali literature but also in world literature. Speculation paved with beauty, it may be considered argumentatively, initiates a principle in J. Dash alike all romantic human beings that he felt dominated to other types of psychological responsivenesses - such as sensibility, sensibilities, meditation, melancholy, etc. The nature of speculation as is observed in J. Dash comes first in the body of the article and under the light of its trend we search several contexts of his text to survey where he first devotes to speculations particularly with reference to youth and invisible sweetness of life and immediately to other ways of psychic movements, which we call the movements of romantic psyche. Finally, let's analyze how speculations lead smoothly to Romanticism. Speculations, we can think, can direct to a central point in Romanticism. This life of devotion, J. Dash as well as any romantic human beings wish to pass beyond the perverse realities of life, has a romantic concentration to change from a crude existence to something alluring in life.

The nature of speculation that characterizes J. Dash' psyche looks his superficial states of opinions with beauty on the surroundings where he reaches either physically or psychically. His curiosity picks up the best of the beauty of the surroundings and unlocks thus various common wondrous opinions on the experience. His eyes of

beauty arouse the curiosity, which divulges the wonders of remarks: ‘কলকাতা নগরী কিংবা দিল্লী কিংবা শিলং পাহাড়ে ছাত্রাবস্থায় কিংবা অধ্যাপনার ব্যাপদেশে কিংবা নিছক হাওয়া বদলের সময় তার কবির চোখ গভীর কৌতুহল আর বোধ নিয়ে চারিদিকের সবকিছু দেখে মনোমুগ্ধের অনেক কিছু / অনেক ছবি জমা করেছিল’ (Dasgupta 19) (‘His poetic eye with deep curiosity and sense looking at the surroundings accumulates in the depth of his psyche a lot of things - a lot of pictures during his student or professor life in Kolkata or Delhi, or the hilly area of Shillong or at the time of making a tour for the change of circumstances’ the authors, trans.). He naturally creates remarks which have no facts, which however stand against Romanticism; but Romanticism on the other hand, exists on facts, which it is determined to beautify with aesthetic importance. Mario Praz so says on the identity of Shelly about Romanticism:

No picture made a deeper impression on the mind of Shelley than the Medusa, at one time attributed to Leonardo, which he saw in the Uffizi Gallery towards the end of 1819. The poem, which he wrote upon it deserves to be quoted in full, [but I, the author, quote it as is briefed in an article] Since it amounts to a manifesto of the conception of Beauty peculiar to Romantics.

It lieth gazing on the midnight sky,

Upon the cloudy mountain-peak supine;

Tis the tempestuous loveliness of terror . . . .’ In these lines, pleasure and pains are combined in one single impression. The very objects which should induce a shudder – the livid face of the severed head, the squirming mass of vipers, the rigidity of death, the Sinister light, the repulsive animals, the lizard, the bat, - all these give rise to a new sense of beauty, a beauty imperilled and contaminated, a new thrill” (Davidson, trans. 25 - 26).

But how does it reach a beauty? There are processes in the psyche that feel impressed to create beauty on ugly realities and it is addressed as a work of Romanticism. Speculation here starts its first point of significance. This, an enthusiastic working of J. Dash' psyche, works not as a laborious process of his psyche. It alike all romantic human beings' psyche is at work in J. Dash everywhere, he seems to extrapolate and feels so intensified to reach a new one. Otherwise, why does a human being make remarks? what remarks does a human being make? what results from the remarks are determined? etc. J. Dash, a devotee to beauty, set off in quest of the queries, it can be assumed, for his heart of beauty. We can read prettiness in speculation in his face: ‘মুখ তার সর্বদা ভারী, গভীর, চোখে আশ্চর্য চাঞ্চল্য এবং তীক্ষ্ণতা’ (Kalam 27) (‘His countenance is always deep and grave; strange charm and acuteness are at his eyes’ the authors, trans.).

After the appearance of this primary but important vital psychic assimilation other marrow processes of the psyche, they are addressed so because of their direct involvement in the state of Romanticism, - sensibility, sensibilities, devotion and the like are observed functioning in the psyche of a romantic human being. For instance, J. Dash, an illuminating study of beauty, makes remarks, which we think speculation, on the juice - symbolized as the energy of body before it disappears from the body as in ‘শরীরের আগে কবে বা’রে যায় হৃদয়ের রস! তবু,’ (ধূসর পাণ্ডুলিপি ‘জীবন’ 53); (‘The juice of heart dries up before the body wanes / Yet’ *Gray Manuscripts* ‘Life’ the authors, trans.), but after the juice, he feels, doesn't exist, the expressions come of his psyche - sensibility, sensibilities, and the like can be observed. The expression - ‘- চলে;’ (- (dash) means life and it continues’ the authors, trans.) next to ‘শরীরের আগে কবে বা’রে যায় হৃদয়ের রস! তবু,’ (ধূসর পাণ্ডুলিপি ‘জীবন’ 53) (‘The juice of heart dries up before the body wanes / Yet’ *Gray Manuscripts* ‘Life’ the authors, trans.) deepens his psychic ambiance with sensibility; because - (dash) means life and it with a deep breathing out witnesses he can't speak because of

his psychic intensity. The route to Romanticism, so, springs up from speculation born from observation and resultantly other psychic movements of Romanticism, which we consider the mature stages of Romanticism - sensibility, sensibilities, meditation, and the like sprout in his psyche. Primarily a common observation based on beauty descends from his psyche upon the thing he experiences and immediately but deeply and slowly the flavor changes - deepness in psyche about the thing, the revelations of deepness with sensibilities, and even devotion in the thing that in such a state of psyche he is fully unaware of the surroundings besides the thing. After a long way of indeterminacy a romantic reaches Romanticism whereas beauty, as discovered in a sordid and nauseating reality, attracts the romantic attention to the intimate relationship with this condition. We observe the romantics – Shelley, Byron, and Keats - all of these romantic human beings remain in an unstable state in their actual world and imagine of a world beyond their living world:

Within the movement of nineteenth-century European literature, we call 'Romanticism' there develops a new conception of irony [. . .] Irony in its romantic sense is related to Shelley's habitual inability to choose, his recognition, after a point, of the irrelevance of choosing, between skepticism and mind's faith; It is akin to the state of sensibility - Byron, who at least by the time of *Don Juan* had come to some of the same conclusions, described as 'mobility.' In Keats's case we are apt to fall back on the poet's own phrase, Negative Capability, but if we had to use one of our own, we might describe it as a set of perpetual indeterminacy" (Sperry 55)

This obtains J. Dash in an attitude where he looks at life not in a realistic way, but imagines and feels beauty for life with speculation firstly and then with other emotive processes of Romanticism. Finally his fascination of psyche finds its most complete form in Romanticism: 'অসহযোগ আন্দোলনের পটভূমিতে জীবনানন্দ দাশ বিদ্রোহী কবি নজরুলের কাব্যধারায় প্রভাবিত হলেও মূলত রোমান্টিক মানসপ্রবণতার অধিকারী এবং স্বপ্ন ও সৌন্দর্যবোধের রূপকার' (Mahfuzullah 67) (Though J. Dash becomes influenced with the poetic trend of Nazrul in the perspective of non co-operation movement, he is basically a man of romantic psyche and an architect of dream and aesthetic sense" the authors, trans.). Romanticism delivered as a series of psychic workings is thus a creation of life where speculation prompts at the beginning.

Let's look at J. Dash how he becomes romantic in life. Life has to work commonly with its views. It develops its perspectives as it requires. J. Dash sketches his speculations based on beauty in life. He corresponds to a mass of the perspectives of life. Life offers him to speculate on its loveliness, youth, visible sweetness in its several states and so its spiritual reality on invisible sweeter states than it is, etc. J. Dash approaches life with his amateur responses on these states of life. Resultantly Romanticism extracts from him a substantial and representative study though he belongs to a Modern, Rabindrantheon, Nazrul and Kollol literary tradition. The Modern age has seen an age of a total breakdown of harmony. Dutta looks at the breakdown of harmony thus: 'The age is one of the interrogations, and there is seen a total breakdown of old faith, idealism, and convictions. The entire social fabric has undergone a drastic change with the grave shocks in political, moral and intellectual affairs, witnessed by the age' (459). And the Rabindrantheon, Nazrul and Kollol age of J. Dash' time treat the reflections of humanism and independence by temperament through the age studies other cares but not with diligence. Beyond this limit of age J. Dash paves another way of artistic awareness: 'মনে রাখতে হবে জীবনানন্দ নিজস্ব প্রতিভাবলে শিল্পসচেতনায় এবং শ্রমে ও সাধনায় রবীন্দ্রোত্তর যুগে এবং তিরিশের কবিদের মধ্যেও স্বতন্ত্র পথ কেটে নিয়েছেন। কিন্তু এ জন্য তাকে রবীন্দ্রনাথ ও নজরুল কাব্যধারার বীরুদ্ধে বিদ্রোহ করতে হয়নি।' (Mahfuzullah 66) ('It is to remember that J. Dash creates an individual method with his talent, artistic awareness, and labor and perseverance among the poets of the nineteen thirties after

the age of Rabindranath. But for this he has not revolted against the poetic trend of Rabindranath and Nazrul' the authors, trans.). What is this individual method? In response we can remember the concept of Chowdhury: 'অতলা অনুপম সৌন্দর্যের স্বপ্নিল মোহনীয়তা তাঁর আকর্ষণীয়, অমূল্য সম্পদ।' (54) ('He has an attractive and invaluable asset – it is his dreamy obsession for the beauty of fathomless and pure beauty' the authors, trans.). So usually his fascination of psyche reaches its most fundamental soil in Romanticism.

We can understand speculation based on beauty better if we run a survey of J. Dash' text. He, it seems to us, makes remarks frequently with no firm documents on loveliness in the body, youth's wane and life's attraction born from the visible sweetness of something towards invisible sweetness of the same thing. We see that his assumptions look bounded to the course to Romanticism. Particularly with reference to several traces of the poems – 'জীবন' ('Life') 'পিপাসার গান' ('The Song of Thirst') and 'মৃত্যুর আগে' ('Before Death') let's implement a survey of how his speculation observes that loveliness and youth pass away and how his spiritual reality makes a tour from visible sweetness of anything onto the invisible sweetness of the same thing and thereby we can realize how other modes of Romanticism move from speculation. In the poem 'জীবন' ('Life') he denotes with his sharpest conjecture that life once can lose its attractiveness and youth doesn't so leave its mark of beauty on the skin after it expires: 'শরীরের আগে কবে বা'রে যায় হৃদয়ের রস! তবু,' (ধূসর পাভুলিপি 'জীবন' 53) ('The juice of heart dries up before the body wanes / Yet,' *Gray Manuscripts* 'Life' the authors, trans.). J. Dash' mental attraction simply guesses when life goes wane. It then creates a lane to Romanticism. Still, the loveliness of body has not been out of his sight. But he thinks that as long as the juice of a body flows in it, there stills exquisiteness in the body. And simultaneously he supposes age and sorrows as for the reasons of pale in the body. The juice of a heart must not reside as profusely as when age grows bigger and bigger. And then after youth loses its exalted view. But before age grows bigger, J. Dash thinks about the juice of heart and loveliness of body and its youth. His usage 'কবে' ('when') of the line 'শরীরের আগে কবে বা'রে যায় হৃদয়ের রস! তবু,' (ধূসর পাভুলিপি 'জীবন' 53) ('The juice of heart dries up before the body wanes' *Gray Manuscripts* 'Life' the authors, trans.) stands for such a guess – a speculation. But later deepness with sensibility, sensibilities, devotion, etc. develops in his psyche: '- চলে; - মৃত্যুর ঠোঁটের মতো দেহ যার হয়নি অবস!' -(ধূসর পাভুলিপি 'জীবন' 54) ('- (life) continues as like as that body, which belongs to one, whose body is akin to the lip of a dead one, but not dead' *Gray Manuscripts* 'Life' the authors, trans.). At once his sensibility comes and '- চলে;' ( '- means life and 'চলে;' means continues' the authors, trans.) evidences the ambiance where his sensibilities expose. Besides in another poem J. Dash assumes simply that life may lose its attractiveness – sensations born from life's charm in dead state: 'কোন এক অন্ধকারে আমি / যখন যাইব চলে - আরবার আসিব কি নামি / অনেক পিপাসা লয়ে এ মাটির তীরে' - (ধূসর পাভুলিপি 'পিপাসার গান' ১ - ৩) ('When in some darkness I will reach, can I with a great thirst come back on this earth?' *Gray Manuscripts* 'The Song of Thirst' the authors, trans.). So youth and loveliness peep commonly through the window of his observation; he thinks it as if he were dead. But the attractions of the earth deepen his insight and he emotionally feels whether he will come back on the earth for the attractions: 'শুধু মোর দেহের তালাসে' (ধূসর পাভুলিপি 'পিপাসার গান' 6) ('Only for the search of my body' *Gray Manuscripts* 'The Song of the Thirst' the authors, trans.). Why does he wish so? 'শুধু মোর স্নায়ু শিরা রক্তের তরে' / এ মাটির 'পরে'! (ধূসর পাভুলিপি 'পিপাসার গান' 7 - 8) ('Only for the sake of my sensations, vein, and blood / on this earth' *Gray Manuscripts* 'The Song of the Thirst' the authors, trans.) evokes sensibility, sensibilities, etc. - the substantial workings of Romanticism in J. Dash. So it comes in our realization that he at the outset with speculation thinks a dead state in his living life and creates a path to Romanticism. Above all J. Dash thinks because of his speculation in another poem 'মৃত্যুর আগে' ('Before Death')

that life deserves a body in a big age with no prettiness. In aged state before death J. Dash supposes generally his life with gray of late-afternoon: 'আমরা বুঝেছি যারা পথ ঘাট মাঠের ভিতর / আরো এক আলো আছে: দেহে তার বিকাল বেলার ধূসরতা' (ধূসর পাভুলিপি 'মৃত্যুর আগে' 39 - 40) ('Those who have known within paths, ghats, fields / Lie another light bodied in the gray of late-afternoon' *Gray Manuscripts* 'Before Death' Alam, trans.). This accumulation in his psyche plays simply the role of speculation; but later he reaches deepness - a mode of psyche in a substantial Romanticism: 'জানি না কি আহা; সব রাস্তা কামনা শিয়রে যে দেয়ালের মতো এসে জাগে ধূসর মৃত্যুর মুখ' (ধূসর পাভুলিপি 'মৃত্যুর আগে' 44 - 45) ('Do we not know, alas, / The one wall that raises its head and surrounds all deep desires, / the pale face of death' *Gray Manuscripts* 'Before Death' Alam, trans.). This assumption leads to the path to Romanticism. J. Dash alike the assumptions regarded with the lose of the attractiveness of body and the wane of youth abounds in his text with the simple assumptions of visible sweetness, but this takes him onto the sweetness being in an ever-increasing way in the invisible air of his mental sky - a substantial frame of Romanticism. J. Dash assumes commonly a night with its attractions - stars and large sky sweet: 'এই রাত্রি - নক্ষত্র সমুদ্র লয়ে এমন বিশাল / আকাশের বুক থেকে পড়িত না যদি আর ক্ষ'য়ে -' (ধূসর পাভুলিপি 'জীবন' 25 - 26) ('This night - had it with the sea of stars not fallen from the breast of the large sky' *Gray Manuscripts* 'Life' the authors, trans.). But the fact of his soul intends the attractions of the night more enthralling than they look - remotism - an active working of psyche in Romanticism: '[এই রাত্রি] রয়ে যেতো, যে গান শুনি নি তাহার মতো হয়ে' (ধূসর পাভুলিপি 'জীবন' 27) ('[This night] would retain as sweet as that of the unheard song' *Gray Manuscripts* 'Life' the authors, trans.). The sweetness of the virtue of the unheard song triumphs spiritually in the ever-increasing state. Also in another pome 'পিপাসার গান' J. Dash' heart gnaws for unachieved sweetness - a mature form of Romanticism. But he at the beginning enjoys with speculation the light of the moon: 'কাস্তুরের মতো বাকঁ চাঁদ / চলিয়াছে আলো' (ধূসর পাভুলিপি 'পিপাসার গান' 83 - 84) ('The moon as like as the sickle / Emits light' *Gray Manuscripts* 'the Song of Thirst' the authors, trans.). So his heart with its arrival in Romanticism seems to be captivated with the rising charm of the moonlit. He imagines it with the sharp kiss of a beloved - a deepened state of psyche: '[আলো] প্রণয়ীর ঠোঁটের ধারালো / চুম্বনের মতো!' (ধূসর পাভুলিপি 'পিপাসার গান' 86 - 87) ('[The light] it resembles to the sharp kiss of a beloved' *Gray Manuscripts* 'the Song of Thirst' the authors, trans.). It but originates firstly from speculation. Above all, J. Dash embraces the things of life as sweeter than they are in his perception, but the things are not now available, once they were - a complete enjoyment in Romanticism: 'একদিন পৃথিবীতে স্বপ্ন ছিলো -সোনা ছিল যাহা / নিরুত্তর শান্তি পায়; যেন কোন মায়াবীর প্রয়োজনে লাগে' (ধূসর পাভুলিপি 'মৃত্যুর আগে' 45 - 46) ('One day the world had dreams, / Moments of gold, the deep repose required by some magic woman' *Gray Manuscripts* 'Before Death' Alam, trans.). But it starts from his speculation: 'আমরা মৃত্যুর আগে কি বুঝিতে চাই আর?' (ধূসর পাভুলিপি 'মৃত্যুর আগে' 43) ('What else need we know before death?' *Gray Manuscripts* 'Before Death' Alam, trans.). Thus there are so many instances of the invisible sweetness in his text. Each of the surveys evidences that speculation livened up with beauty gives birth to other states of Romanticism to see off the morbid states of life.

In the analysis of the ideas as we have in the survey of text we can think that his speculation seems to play at the very outset a path to Romanticism. First of all, J. Dash, as we cite, takes commonly with his assumption the strength of his soul as an element of loveliness and youth: 'শরীরের আগে কবে ঝ'রে যায় হৃদয়ের রস! তবু,' (ধূসর পাভুলিপি 'জীবন' 53) ('The juice of heart dries up before the body wanes / Yet,' *Gray Manuscripts* 'Life' the authors, trans. ). He assigns his assumption that the very energy of soul compared to juice goes lost and consequentially youth and beauty go fade. Before the wane of youth to his age, he thinks it consuming away. But the speculation - the wane of youth, he thinks, creates a depth of pleasant pains in his psyche. J. Dash seems to feel that the circumstances of life - age and

sorrow, isolates him from the beauty of life. So he reveals his hurt in life. Felt with the condition after youth because of age and sorrow fades, he separates merely from life. A sweet melancholy, a loving state of Romanticism, works in his psyche. John Keats, the most loving romantic poet in English literature, separates thus from life because of youth, he feels losing its glow for age and sorrow: 'Where palsy shakes a few; sad, last gray hairs, / where youth grows pale ('Ode to Nightingale' 25 - 26). Romanticism requires melancholic joy: 'Certainly the "Ode on Melancholy" is best understood as a poem which, addresses the quintessentially Keatsian theme of the close association between melancholy and joy' (Strachan 150). Also in another poem 'পিপাসার গান' he supposes life dead beneath the reality of living life, but it, speculation, prepares a path to Romanticism, where he dwells with the mature states of Romanticism, because he not with sanity asks if he can return the earth for only the sake of life's beauties - youth, energy exposed with juice, etc. Without being aware of the surroundings the expressions of thrilling pains were coming out from his heart: 'শুধু মোর দেহের তালসে' (ধূসর পাভুলিপি 'পিপাসার গান' 6) ('Only for the search of my body' *Gray Manuscripts* 'The Song of the Thirst' the authors, trans.). Why does he wish so? 'শুধু মোর দ্বায়ু শিরা রক্তের তরে' / এ মাটির 'পরে'! (ধূসর পাভুলিপি 'পিপাসার গান' 7 - 8) ('Only for the sake of my sensations, vein, and blood / on this earth' *Gray Manuscripts* 'the Song of the Thirst' the authors, trans.) The view of the attractions of life of the earth attracts his soul and at the same time leaves it in joyous pains. From speculation, J. Dash now sticks to melancholy pains. which don't die away. It looks a joy deepening in J. Dash as Romanticism requires melancholic joy: 'Certainly the "Ode on Melancholy" is best understood as a poem which, addresses the quintessentially Keatsian theme of the close association between melancholy and joy' (Strachan 150). This melancholy joy appears to imply a type of sensitivity. It shows an empathy towards anything with emotion. Thereby it defends him from the pessimistic pains of psyche and leads him towards Romanticism in the painful joys of sensitivity: 'Charlotte Smith's sonnet 'On being Cautioned against Walking on a Headland Overlooking the Sea, Because it was Frequented by a Lunatic,' for example, ironically implies that insanity brings relief from cognizance of the depth and duration of 'woe.' In other words, an excess of sensitivity has led to the 'lunatic's irrational behaviors, but perhaps he is thus shielded from the worst of life's horror' (Breen & Mary Noble 7). Moreover, as a study in the compulsive nature of speculation towards Romanticism we observe that J. Dash assumes in 'মৃত্যুর আগে' ('Before Death') that life gives the impression to have responded to a process of age and the process, he thinks, transmutes loveliness into ugliness. The imagery of body with the gray of late-afternoon plays J. Dash' assumption on the fantasy of a perverse state of attractiveness: 'আমরা বুঝেছি যারা পথ ঘাট মাঠের ভিতর / আরো এক আলো আছে: দেহে তার বিকাল বেলার ধূসরতা' (ধূসর পাভুলিপি 'মৃত্যুর আগে' 39 - 40) ('Those who have known within paths, ghats, fields / Lie another light bodied in the gray of late-afternoon' *Gray Manuscripts* 'Before Death' Alam, trans.). This poetic diction looks not open, but later it becomes overt that youth in life passes away and the consequence appears in life. We can realize that J. Dash not thinks but feels that life with bright cherishes exists in his psyche, but death destroys the thrilling joys. The light of streets, fields, and ghat, though it is the ironic mode of diction, represents the imagery of the lose of loveliness and finally youth: ['মৃত্যুর আগে' কবিতায়] যেন এতক্ষণ ['আমরা বুঝেছি যারা . . . ধূসরতা' বর্ণনার আগে] আলো ছায়ারখেলা হিজলের জানালা থেকে নেমে এসেছিল জ্যোৎস্নার উঠানে, বৈশাখের প্রান্তরের সবুজ বাতাসে আর নীলাভ নোনার বুকে আকাঙ্ক্ষায় গাঢ় হওয়া রস, ঘনাকারের বটের নীচে লাল লাল ফল - পৃথিবীর মাস, ঋতু বৎসরের এই বর্ণাঢ্যতাকে ছাপিয়ে বড় হয়ে উঠেছে আর এক প্রচ্ছায়া - যে দিকে বিকেল বেলার ধূসরতাকে কেড়ে নেয় যে অন্ধকার নদী: 'পৃথিবীর কঙ্কাবতী ভেসে গিয়ে পায় স্নান ধুপের শরীর।' . . . বিকালের ক্রমক্ষীয়মান আলোয় নদীর উপর জমে উঠা অন্ধকার

আর তার মধ্যে অস্পষ্ট হয়ে হারিয়ে যাওয়া নারীর শরীর - এই পরিচিত গ্রাম্য ছবিটি থেকে উঠে এসেছে মৃত্যু স্পষ্ট সৌন্দর্যের এক অপরূপ প্রতিমা - 'ধূপের শরীর পাওয়া পৃথিবীর কঙ্কাবতী' (Mitra 50 - 51) ('[In the poem 'Before Death'] as if so long time [before the lines - 'Those who have known how within paths, ghats, fields, / Lie another light bodied in the gray of late-afternoon;] the play of light and shade come in the moon-lit yard from the window of hijal [a type of tree], juice born in hopes condenses on the green wind and bluish salt in the field of *Boishak* [a month in Bengal calendar and it is the time of April and May in the English calendar], red fruits under the deep dark of a banyan tree - these are phenomena of the months, seasons and years, covering these phenomena there arises another deep shade - where the dark river snatches away *Konkaboti* [a mythological woman of the Hindus] of the world in the gray of late-afternoon - 'Light in which lovely Konkaboti levitate into incense: . . . Darkness condenses in the gradual wane of light of late-afternoon on the river and here loses indistinctly the physique of a woman, from this simple familiar village picture arises a matchless substitute of beauty having the symptoms of death - 'Konkaboti, the woman of the world, with the body born from incense' the authors, trans.). The poetic diction looks imagery based and it seems to reflect an imaginative element, the romantics commonly convey this process to reveal their feeling: 'In them [the Romantics] we see the examples of what can not be expressed directly in words and can be conveyed only by hint and suggestion' (Bowra 10). J. Dash not only reflects with his speculation on the lose of loveliness and youth for Romanticism but also gives a special spiritual reality with his assumption on the invisible sweetness of anything in life - a romantic human being makes a journey thus on the invisible sweetness. J. Dash, as he is romantic, offers an image of common sweet in life with his speculation on night - a sea of stars in a view of a great sky: 'এই রাত্রি - নক্ষত্র সমুদ্র লয়ে এমন বিশাল / আকাশের বুক থেকে পড়িত না যদি আর ক্ষ'য়ে -' (ধূসর পাভুলিপি 'জীবন' 25 - 26) ('This night - had it with the sea of stars not fallen from the breast of the large sky' *Gray Manuscripts* 'Life' the authors, trans.). But this enjoyment of sweetness doesn't suffice the thirst of J. Dash: '[এই রাত্রি] রয়ে যেতো, যে গান শুনি নি তাহার মতো হয়ে' (ধূসর পাভুলিপি 'জীবন' 27) ('[This night] would retain as sweet as that of the unheard song' *Gray Manuscripts* 'Life' the authors, trans.). This reveals his breast desire - the beauty of the night for ever-increasing, never dying, etc. As he nurtures a romantic soul, he cherishes deepness from speculation thus. So Dasgupta says on his speculation: 'জীবন' এই [কবিতার স্বভাব] তাগিদ হচ্ছে এমন সৌন্দর্য বা রূপ তৈরী করা যে রূপ জীর্ণ হবে না, ঝুঁকো হবে না, অস্থায়ী হবে না, একান্ত ক্ষণিকের হবে না' (24) ('This [the soul of a poem] requirement is to create a beauty or shape for the sake of a beauty that it will not decay, is not temporary and be transient' the authors, trans.). Besides, J. Dash' care of heart celebrates the affinity of the moonlight with his thought in a way as if he were revived in his spiritual sweetness: 'কান্তের মতো বাকী চাঁদ / ঢলিয়াছে আলো' (ধূসর পাভুলিপি 'পিপাসার গান' 83 - 84) ('The moon as like as the sickle / Emits light' *Gray Manuscripts* 'the Song of Thirst' the authors, trans.). In such a spiritual sweetness not wane, but the ever-rising of the sweetness is evoked: '[আলো] প্রণয়ীর ঠোঁটের ধারালো / চুম্বনের মতো!' (ধূসর পাভুলিপি 'পিপাসার গান' 86 - 87) ('[The light] it resembles the sharp kiss of a beloved' *Gray Manuscripts* 'the Song of Thirst' the authors, trans.). Because with the kiss of a beloved he envisages so unseen image of a cumulative desire. But basically, the desire grows from his speculation that the moon emits lights. This light but takes the shape of ever-increasing beauty of the soul. In such a case we can exemplify J. Keats, another romantic poet, that he goes the invisible from the visible: 'Heard melodies are sweet, but those unheard / Are sweeter, therefore, ye soft pipes play on' ('Ode on a Grecian Urn' 11 -12). Bayley says: 'The sad dilemma of his [Keats] genius is that when he tries to express the reality he became abstract;' (50). The reality of J. Dash' soul harmonizes thus with the invisible, but from the common state of observation - speculation, it starts its journey. How the moonlight becomes an enthralling



ambiance in his soul reflects from the kiss of a beloved. Last of all J. Dash' speculation on the invisible born from the visible something in life sweetens his soul as observed in 'মৃত্যুর আগে' ('Before Death'). He enjoys the different attractions of life – compared to golds, these are loving things in life and dreams, – these are teats from which his psyche suck sensations: 'একদিন পৃথিবীতে স্বপ্ন ছিলো -সোনা ছিল যাহা / নিরন্তর শান্তি পায়; যেন কোন মায়াবীর প্রয়োজনে লাগে' (ধূসর পাণ্ডুলিপি 'মৃত্যুর আগে' 45 - 46) ('One day the world had dreams, / Moments of gold, the deep repose required by some magic woman' *Gray Manuscripts* 'Before Death' Alam, trans.) These refer to the enjoyments of life once they were and he enjoys these attractions spiritually and dialectically as his duration of life – the existence of the worldly life, is about to be over. J. Dash as romantic projects his feelings in this way. With reference to another poem 'হাওয়ার রাত' ('The Windy Night') of J. Dash Hazra evaluates night, darkness, stars, etc. – the attractions of the world as if they were of the past and the invisible enjoyments – spiritual enjoyments: 'মৃত্যুর আগে' কবিতাটাতে রাত্রি, অন্ধকার, নক্ষত্র, এমন এক যাদু পটভূমি রচনা করে, যাতে মনে হয় আমরা আবার পুরানো সময়েই ফিরে গেছি যেন এবং ধীরে ধীরে এমন একটা পৌরাণিক সময়ের সৃষ্টি করেন যা হঠাৎ আসে না। যখন রাত্রির বর্ণনা দিচ্ছেন তখন কেবল পৌরাণিক সময়ের উপমা' (38) ('In the poem – "Windy Night" night, darkness, stars, etc create a magic perspective that it seems to be as if we were in the past time and as if that created gradually a mythological time that didn't come suddenly. When he describes night, it was only an instance of a mythological time' the authors, trans.). Thus there are so many instances in J. Dash' text on his speculation, which leads finally to a smooth form of Romanticism.

J. Dash' role in speculation based on beauty creates a smooth arrival in Romanticism by which the audience are desired in the world playing the role of a speculative human being to progress the world. It distinguishes the common human beings and the speculative human beings. It is the importance that the speculative human beings attach to their life and to the world. The manner J. Dash holds of it here looks that he considers himself 'almost as an interposition of the aesthetic' in the horrors of the beauties of life and its invisible sweetness. The physique of J. Dash – loveliness and youth living in his body relies on the framework of time and in some cases on sorrows. When the working of time and sometimes sorrows are so hurt experienced that it seems that his heart only becomes filled with a pleasant air of pains with speculation based on beauty. Pleasant pains of Romanticism as revealed from deepness, sensibility, sensibilities, devotion, etc sprout firstly, it seems, from speculation. This first of all works as inspiration for other workings of the psyche in Romanticism. Life, we can feel, seems then a beautiful phenomenon in the world.

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